

GIOVANNI SGAMBATI.
gewidmet.

CONCERT
(A MOLL)
für
ORGEL

Streichorchester, vier Hörner und Pauken

von

M. ENRICO BOSSI.

OP. 100.

Partitur.....	Pr. M 9.— netto.
Orgelstimme.....	Pr. M 4.50 netto.
Orchesterstimmen.....	Pr. M 9.— netto.
Duplirstimmen: V.I. II, Br. Vc. Cb. je.....	Pr. M 1.50 netto.

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Eigenthum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäß geschützt.

2354. 2355. 2356.

1900.

Lith. Anst. v. C.G. Röder, Leipzig.

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unter dem Titel: **TÖPFER-ALBUM**, als Festgabe für Herrn Johann Gottlob Töpfer, Professor der Musik am Grossherzogl. Sächs. Schullehrer-Seminar zu Weimar und Organist an der Haupt- und Stadtkirche daselbst zu seinem 50jährigen Amts-Jubiläum, am 4. Juni 1867 erschienen, kostet **18 Mark**.

Apparatus musico-organisticus

von

GEORG MUFFAT.

Nach der Original-Ausgabe vom Jahre 1690 neu herausgegeben und mit einer Vorrede nebst Andeutungen über Pedalgebrauch und Registrirung versehen

von

S. de LANGE.

Preis netto 4 Mark.

Revised and edited from the original-edition of the year 1690 with preface and hints concerning the use of the pedal and the art of registration

by

Daraus einzeln: Vorwort und Bemerkungen. Preface and remarks à netto 20 Pfg. — No. 6. Toccata in Fdur 80 Pfg. No. 11. Toccata in C 80 Pfg. Passacaglia in Gmoll 80 Pfg.

„Den während der letzten Decennien von verschiedenen Seiten bewerkstelligten Publikationen alter Instrumentalmusik ist mit Muffat's berühmtem, 1690 in erster Edition erschienenem Orgelwerk ein weitverwerthvoller Beitrag hinzugefügt worden. Der Herausgeber desselben, Herr S. de Lange, eine Autorität in Sachen der organistischen Kunst, hat die neue Auflage des fraglichen Opus mit einer kurzen, Muffat's Wirken betreffenden Vorrede, sowie mit zweckentsprechenden Bemerkungen über Pedalgebrauch und Registrirung versehen. Zunächst werden die Fachmänner im engeren Sinne des Wortes von der Wiederveröffentlichung dieser wichtigen Orgelsätze Gewinn haben. Doch auch allen Jenen, welche musikhistorische Studien betreiben, kann damit nur gedient sein. Für diejenigen, die von Muffat's Werk noch keine Kenntniss besitzen, sei bemerkt, dass dasselbe zwölf Toccaten und ausserdem als Anhang eine Ciacona, eine Passacaglia, sowie zwei Tonsätze mit den Ueberschriften 'Nova Cyclopeias Harmonica' und 'Ad malleorum ictus allusio' enthält.“

(Signale, Jahrg. 1889, No. 9.)

Orgelwerke von Joh. Seb. Bach.

Progressiv geordnet und mit Fingersatz versehen

von

S. de LANGE.

Eingeführt am Conservatorium für Musik in Stuttgart.

Erste Stufe (leicht).

HEFT I. Drei kleine Präludien und Fugen. No. 1. A moll. No. 2. G dur. No. 3. F dur	—60
HEFT II. Drei kleine Präludien und Fugen. No. 4. Emoll. No. 5. Gmoll. No. 6. C dur	—60
HEFT III. Zwei kleine Präludien und Fugen. No. 7. Dmoll. No. 8. B dur. No. 9. Präludium C dur	—60
HEFT IV. Choralvorspiele (aus dem Orgelbüchlein). No. 1. Erstanden ist der heil'ge Christ. No. 2. Durch Adam's Fall ist ganz verderbt. No. 3. Ich ruf' zu dir, Herr Jesu Christ. No. 4. In dich hab' ich gehoffet, Herr. No. 5. Alle Menschen müssen sterben. No. 6. Jesus Christus unser Heiland. No. 7. Christ lag in Todesbanden. No. 8. Christ ist erstanden (Vers 1, 2, 3)	—60

Zweite Stufe (schwieriger).

HEFT V. Choralvorspiele. No. 1. Nun komm' der Heiden Heiland. No. 2. Vom Himmel hoch, da komm' ich her. No. 3. Wo soll ich fliehen hin. No. 4. No. 5. No. 6. Wer nur den lieben Gott lässt walten. No. 7. No. 8. No. 9. Vater unser im Himmelreich	—60
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Zweite Stufe (schwieriger).

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Die Verlagshandlung hat sich das Aufführungsrecht an diesem Werke vorbehalten.

Nur der Ankauf der Partitur, der Orchester- nebst Duplirstimmen und der Solostimme be-
rechtigt zur Aufführung dieses Concertes.

Leipzig, 1. September 1900.

J. Rieter-Biedermann.

24 Feb. '20, 6.40 Carl Fiedler.

Warnung.
Die Vervielfältigung der Stimmen
ist gesetzlich verboten und werden
Uebergänge in meine Verlagsrechte
unnachlässiglich verfolgt.
Leipzig, J. Rieter-Biedermann.

CONCERT.

M. Enrico Bossi, Op. 100.

Allegro moderato. (M.M. $\text{♩} = 92$.)

Organo.

Pedale.

16' 8'

p

8' p

a tempo

rall. pochissimo.

cresc.

f

mp

3 (Esp. 8' - 4')

3 (G. Org.)

3 (Esp.)

G. Org. mf

3 (Esp.)

3 (agg. Fl. 8' 4')

Più animato. (♩=112.)

(G. Org.)

p

cresc.

dim.

2 Tempo I.

(Recit.)
(od Esp.)

(Oboe Fag. 8?)

p

cresc.

dim.

3 Viol. I.

Vcell.

mf (G.O.)

2855

4 Con anima.

(Esp. *mf*) *cresc.* (G. Org.)

più f *ff* Viol.

Viol. I. Viol. II. Vcell.

6 *con ancie.* *f* *mf*

mp *mf*

First system of a musical score. The treble staff contains a complex melodic line with many sharps and slurs. The bass staff has a few notes and rests. A fermata is placed over the end of the first measure in the treble staff.

Second system of a musical score. The treble staff continues the melodic line. The bass staff has rests. A *cresc.* (crescendo) marking is present in the middle of the system.

Third system of a musical score. The treble staff continues the melodic line. The bass staff has rests.

Fourth system of a musical score. The treble staff contains a complex melodic line. The bass staff has rests. A *ff* (fortissimo) marking is present in the middle of the system. A box containing the number 7 is located above the treble staff.

Fifth system of a musical score. The treble staff contains a complex melodic line. The bass staff has rests. A *mp* (mezzo-piano) marking is present in the middle of the system.



First system of the musical score. The treble clef staff contains a complex melodic line with many sharps and accidentals, featuring slurs and ties. The bass clef staff is mostly empty, with a few notes and rests. A fermata is placed over the final measure of the system.



Second system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.



Third system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.



Fourth system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.



Fifth system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.

e cresc.

(Tromba 8')

(G.Org.)

(Esp.)

8 (M.M. $\text{♩} = 66$)

(G.Org.)

cresc.

più f

9

First system of a musical score. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals (sharps, flats, naturals) and dynamic markings like accents and slurs.

Second system of the musical score, continuing the complex rhythmic and melodic lines from the first system. It includes a grand staff and a separate bass staff, with various musical notations such as slurs, ties, and dynamic markings.

(M.M. ♩ = 120.)

10

In 4, ma conservando quasi lo stesso valore delle battute in 2.

Third system of the musical score, marked with a box containing the number 10. It begins with the instruction "In 4, ma conservando quasi lo stesso valore delle battute in 2." The system includes a grand staff and a separate bass staff. The music features a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The notation includes various rhythmic values and accidentals.

Fourth system of the musical score, continuing the piece. It features a grand staff and a separate bass staff. The music includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The notation includes various rhythmic values and accidentals.

11 Corno I. (Esp.) Corno I.

(G.Org.) (senza tromba)

p

(G.Org.) (Esp.) Corno I. (G.O.)

Corno I. (G.O.)

cresc.

Measures 10-11. Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features sustained chords.

Measures 12-13. Measure 12: *cresc.*, *ff poco allarg.*. Measure 13: *Maestoso.*, *fff*. Treble and bass staves show complex rhythmic patterns with triplets and sustained notes.

Measures 14-15. Treble and bass staves show complex rhythmic patterns with triplets and sustained notes.

13 Poco più animato.

Measures 16-17. Measure 16: *mf (Org. Esp.)*. Treble and bass staves show complex rhythmic patterns with triplets and sustained notes.

Measures 18-19. Measure 18: *mf (G. Org.)*. Treble and bass staves show complex rhythmic patterns with triplets and sustained notes.

First system of musical notation, measures 1-3. Treble and bass staves with triplets and a single bass line.

Second system of musical notation, measures 4-6. Treble and bass staves with triplets and a single bass line.

Third system of musical notation, measures 7-9. Treble and bass staves with triplets and a single bass line. Includes markings *cresc.* and *animando sempre più*.

Fourth system of musical notation, measures 10-12. Treble and bass staves with triplets and a single bass line. Includes marking *mf*.

Fifth system of musical notation, measures 13-15. Treble and bass staves with triplets and a single bass line. Includes markings *insistendo più f* and *più f*.

sempre più animato

This system contains the first two measures of a musical piece. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains two measures, each with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff is mostly empty, with a few notes in the first measure.

(in 2.)

ff

This system contains measures 3 through 6. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4. The first two measures (3 and 4) are marked *ff* and feature a triplet of eighth notes in the right hand and a single eighth note in the left hand. The next two measures (5 and 6) feature a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a double bar line.

This system contains measures 7 through 10. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature (C). It contains four measures, each with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff is mostly empty, with a few notes in the first measure.

15 *riten.* *a tempo*

fff *ff*

This system contains measures 11 through 14. The key signature changes to one sharp (F#) and the time signature changes to 2/4. The first two measures (11 and 12) are marked *fff* and feature a triplet of eighth notes in the right hand and a single eighth note in the left hand. The next two measures (13 and 14) are marked *ff* and feature a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a double bar line.

riten. *a tempo*

This system contains measures 15 through 18. The key signature changes to one sharp (F#) and the time signature changes to 2/4. The first two measures (15 and 16) are marked *riten.* and feature a triplet of eighth notes in the right hand and a single eighth note in the left hand. The next two measures (17 and 18) are marked *a tempo* and feature a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a double bar line.

Animato.

Musical score for measures 14 and 15. The score is for a piano and organ. Measure 14 features a complex chordal texture with many accidentals. Measure 15 continues this texture with some melodic movement in the upper voices. The organ part is indicated by a 'V' symbol above the notes.

16 1º Movimento. (♩ = 76.)

Musical score for measure 16. The tempo is 1º Movimento (♩ = 76). The score is for a piano and organ. The piano part has a melodic line with some accidentals. The organ part is indicated by a 'V' symbol above the notes. The tempo is marked as (Esp.) (aperto).

17

(G.Org.)

Musical score for measure 17. The score is for a piano and organ. The piano part has a melodic line with some accidentals. The organ part is indicated by a 'V' symbol above the notes. The tempo is marked as (G.Org.).

Musical score for measure 18. The score is for a piano and organ. The piano part has a melodic line with some accidentals. The organ part is indicated by a 'V' symbol above the notes. The tempo is marked as (Org. Esp.).

II.

Adagio, ma non troppo. (M.M. ♩ = 58.)

Org. Esp. (Princ. 8' Bord. 8' Gamba 8' Salic. 8' voce celeste)

p

8' 16' dolce

18 Un po' mosso.

(Org. Recit.)

cresc.

Clar. 8' *p*

sfz

(8' 4')

19 (G.O.)

sfz

(16' 8')

20

cresc.

tastiere unite

(G. Org.)

f

Viol.

(Bord 8')

Ancora più mosso. (♩ = 72.)

Gamba 8 Fl. 4'al G. Org.)

(G. O.)

(Esp.)

Bordone 8'

Flautino 4'

Oboe 8'all Esp.

(16' dolce)

21

(G. O.)

(Esp.)

(Esp.)

f aperto

p chiuso

(G.O.)

(Org. Recit.)

(G.Org.)

animando

cresc.

rimettisi

a tempo

(G.O.)

(Esp.) *p*

22 Alto

Viol. I.

animando

poco allarg.

mp

cresc.

(G. O.)

23 *a tempo*

(Esp.)

(Esp.)

p

24 *Movendo a poco*

(G. Org.)



First system of musical notation. The top staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (bass clef) contains a similar complex line. The bottom staff (bass clef) contains a simpler line with whole and half notes. The word *cresc.* is written above the middle staff.



Second system of musical notation. The top staff (treble clef) contains a complex melodic line. The middle staff (bass clef) contains a complex line. The bottom staff (bass clef) contains a simpler line. The word *animando a poco* is written above the middle staff.



Third system of musical notation. The top staff (treble clef) contains a complex melodic line. The middle staff (bass clef) contains a complex line. The bottom staff (bass clef) contains a simpler line.



Fourth system of musical notation. The top staff (treble clef) contains a complex melodic line. The middle staff (bass clef) contains a complex line. The bottom staff (bass clef) contains a simpler line.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The music is in a key with one flat (B-flat). The first two staves have a melodic line with eighth and sixteenth notes, some beamed together. The third staff has a bass line with eighth notes. The instruction *cresc. con insistenza* is written above the second staff. A small 'g' is written below the third staff.

Second system of the musical score. It consists of three staves. The first two staves continue the melodic line from the first system, with some triplets and fourths. The instruction *Allargando* is written above the first staff. The instruction *cresc. - - - molto sino al* is written below the first staff. The third staff has a bass line with eighth notes and rests.

Third system of the musical score, starting with the measure number 25 in a box. The instruction *Tempo I.* is written above the first staff. The first two staves have a grand staff with a melody in the treble and a bass line in the bass. The instruction *ff* is written below the first staff. The third staff has a bass line with eighth notes and rests.

Fourth system of the musical score. It consists of three staves. The first two staves have a grand staff with a melody in the treble and a bass line in the bass. The instruction *dim.* is written above the first staff. The instruction *Viol.* is written above the second staff. The instruction *(Esp. mp)* is written below the second staff. The instruction *p* is written below the third staff.

26

8' dolce
(G. Org.)

(unito all' Esp.)

27

Poco meno.

dim. a poco

(Org. Espressivo) *p*

(Org. Espress.)

28

p

29

pp

30

First system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *mp*. Bass staff has a supporting line with eighth notes. The system ends with a double bar line.

Second system of music, starting with measure 28. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *p*. Bass staff has a supporting line with eighth notes, marked *p*. The system ends with a double bar line.

16' 8'

Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *più p*. Bass staff has a supporting line with eighth notes. The system ends with a double bar line.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *rall. e perdendosi*. Bass staff has a supporting line with eighth notes. The system ends with a double bar line.

ppp

32' *pp*

III.

Allegro. (♩ = 108.)

(G. O.) *mf* *senza accie*

16' 8' *mf*

29

cresc.

(Org. Esp.) *quasi f*

p

The musical score consists of four systems of three staves each. The first system begins with the tempo marking 'Allegro. (♩ = 108.)' and the dynamic '(G. O.) mf senza accie'. The second system includes the marking '16' 8' mf'. The third system starts with a boxed measure number '29' and the marking 'cresc.'. The fourth system includes the marking '(Org. Esp.) quasi f' and ends with a 'p' dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs.

First system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The middle staff includes the instruction "(G. Org.)" and "mf". The system contains several measures with triplets and slurs.

Second system of the musical score. It continues the grand staff from the first system. The middle staff includes the instruction "cresc." and "3". The system contains several measures with triplets and slurs.

Third system of the musical score. It begins with a measure marked "30" and "Deciso." in the middle staff. The middle staff is labeled "Viol. I.". The system contains several measures with slurs and accents.

Fourth system of the musical score. It begins with a measure marked "31". The system contains several measures with slurs and accents.

Fifth system of the musical score. It contains several measures with slurs and accents. The system ends with a double bar line and a repeat sign. The middle staff includes the instruction "poco rall." and the bottom staff includes the instruction "rall.".

32 Con grazia. (♩ = 92.)

(G.O.) Bord. Fl. 8' 4'

(Org. Esp.) Flauti 8' 4'

p

33 *più sensibile*

agg. Gamba

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

Second system of musical notation, continuing the piece with similar rhythmic patterns and accidentals. The bass line is mostly rests.

Third system of musical notation, marked with a *cresc.* (crescendo) instruction. The tempo is 3/2. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation, continuing the piece with similar rhythmic patterns and accidentals. The bass line is mostly rests.

34 **Deciso.**
Viol. II.

(Org. Esp. Gr^d Org.)
uniti

Con trombe 8^a

Viol. II.

Fifth system of musical notation, starting with a measure rest. The music features a mix of eighth and sixteenth notes with various accidentals. The bass line is mostly rests.

First system of musical notation. The treble staff contains a melodic line with many accidentals (sharps and naturals) and slurs. The bass staff has a few notes. The instruction *più forte* is written below the first measure. The system ends with a *fff* dynamic marking.

Second system of musical notation. The treble staff has a melodic line with many accidentals. The bass staff has a few notes. The instruction *con fuoco* is written below the first measure. A box containing the number 35 is located above the treble staff.

Third system of musical notation. The treble staff has a melodic line with many accidentals. The bass staff has a few notes.

Fourth system of musical notation. The treble staff has a melodic line with many accidentals. The bass staff has a few notes.

Fifth system of musical notation. The treble staff has a melodic line with many accidentals. The bass staff has a few notes.

36

fff

37

fff

con molto fuoco

rimettendosi

Vello.

(Org. Espr.)

38 Calmo assai.

(Org. Esp.)
piano (Princip. 8' Gamba 8' Bord. 8')

Musical score for measures 1-6 of 'Calmo assai'. The score is written for a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The tempo is 'Calmo assai'. The dynamic is 'piano'. The registration is '(Org. Esp.) (Princip. 8' Gamba 8' Bord. 8')'. The music features a slow, flowing melody in the top staff, with sustained chords and moving lines in the middle and bottom staves.

Musical score for measures 7-12 of 'Calmo assai'. The score continues with the same instrumentation and tempo. The melody in the top staff continues with a similar slow, flowing character. The middle and bottom staves provide harmonic support with sustained chords and moving lines. The dynamic remains 'piano'.

Musical score for measures 13-18 of 'Calmo assai'. The score continues with the same instrumentation and tempo. The melody in the top staff continues with a similar slow, flowing character. The middle and bottom staves provide harmonic support with sustained chords and moving lines. The dynamic remains 'piano'. The score includes markings for 'rall.' and 'dim.' in measure 17, and 'e' in measure 18.

39 Tempo I.

pp

Musical score for measures 1-6 of 'Tempo I'. The score is written for a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The tempo is 'Tempo I'. The dynamic is 'pp'. The music features a slow, flowing melody in the top staff, with sustained chords and moving lines in the middle and bottom staves.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures of chords and single notes, primarily in the right hand, with some bass line activity in the left hand.



Second system of musical notation. The right hand features a melodic line with a crescendo marked *poco cresc.* and a piano dynamic *pp*. The left hand provides harmonic support with chords.



Third system of musical notation. The right hand continues the melodic line with a crescendo marked *cresc.* and a decrescendo marked *dim. a poco*. The left hand continues with harmonic support.



Fourth system of musical notation. The right hand features a melodic line with a piano dynamic *pp* and a decrescendo marked *poco rall.*. The system concludes with a *Pausa* (Pause) and a final chord. The left hand continues with harmonic support.

40 *a tempo, con grazia.* (♩ = 92)

Flauti 8' 4' (G.O.)
 (Org. Esp.) Bord 8', Gamba 8', Flautino 4'

41 *più sensibile*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals, including flats and naturals. There are dynamic markings like *mf* and *f* throughout the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals, including flats and naturals. There are dynamic markings like *mf* and *f* throughout the system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals, including flats and naturals. There are dynamic markings like *mf* and *f* throughout the system. The system includes the instruction **Animando.** and *cresc.* followed by *molto*. A measure is marked with *(G. O.)*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals, including flats and naturals. There are dynamic markings like *mf* and *f* throughout the system. The system includes the instruction *ff poco stent.* and *lunga*. A measure is marked with *42* and *ff*.

Cadenza

rapido

Un po' largamente.

dim.

f

poco rall.

animando

a tempo un po' largamente

stent. pesanti

The musical score is written for piano and bass. The top system shows a rapid, flowing melody in the piano part with slurs and triplets, while the bass part has a simple accompaniment. The second system introduces a 'poco rall.' section with triplets in the piano part and a 'dim.' marking. The third system features a 'f' dynamic and an 'animando' section with a more active bass line. The fourth system is a rest for the piano part, with the bass part continuing. The fifth system is marked 'a tempo un po' largamente' and 'stent. pesanti', with a more spacious and heavy feel. The score concludes with a final flourish in the bass part.

animando

43 *Deciso.*

forte

stent. pesante

dim.

p

calmandosi

44

più piano

(Org. Esp.)

Calmo

(Org. Esp.)

45

agg. 8' & 4'

più sensibile

(G.O.)

The musical score consists of five systems of staves. Each system has a grand staff (treble and bass clef) for the piano and a single bass staff for the organ. The piano part features a melodic line with eighth and sixteenth notes, often beamed together. The organ part provides harmonic support with chords and sustained notes. The key signature has one sharp (F#). The tempo is marked 'Calmo'. Measure 45 is the first measure of the fifth system. The score concludes with the instruction 'agg. 8' & 4'' and 'più sensibile'.

First system of musical notation, measures 1-4. Treble and bass staves are shown, with a grand staff bracket on the left. The music is in G major (one sharp) and 2/4 time. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

Second system of musical notation, measures 5-8. Measure 5 is marked with a box containing the number 46 and the text *con vita*. The word *cresc.* is written above the bass staff in measure 6. The musical notation continues with eighth and sixteenth notes in both staves.

Third system of musical notation, measures 9-12. The musical notation continues with eighth and sixteenth notes in both staves, maintaining the melodic and harmonic flow.

Fourth system of musical notation, measures 13-16. The musical notation continues with eighth and sixteenth notes in both staves. The system concludes with a double bar line in measure 16.

Fifth system of musical notation, measures 17-20. Measure 17 is marked with a box containing the number 47 and the text *cresc. con calore*. The musical notation continues with eighth and sixteenth notes in both staves, ending with a double bar line in measure 20.

First system of musical notation, measures 1-4. Treble and bass staves are shown with various musical notes and accidentals. The bass staff contains whole rests.

Second system of musical notation, measures 5-8. Treble and bass staves are shown. The bass staff contains whole rests. The instruction *animando e sempre più cresc.* is written above the treble staff in measures 6 and 7.

Third system of musical notation, measures 9-12. Treble and bass staves are shown with various musical notes and accidentals. The bass staff contains whole rests.

Fourth system of musical notation, measures 13-16. Treble and bass staves are shown. The instruction *insistendo più f* is written above the treble staff in measure 14. A box containing the number 48 is positioned above the treble staff in measure 13. The bass staff contains whole rests.

Fifth system of musical notation, measures 17-20. Treble and bass staves are shown with various musical notes and accidentals. The bass staff contains whole rests.

First system of the musical score. It consists of a grand staff with three staves: two treble staves and one bass staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The melody is primarily in the upper treble staff, with the lower treble and bass staves providing harmonic support. The instruction *con forza e sempre più animando* is written above the second measure of the second treble staff.

Second system of the musical score, continuing the piece. It follows the same grand staff format and key signature. The musical texture remains consistent with the first system, featuring a melodic line in the upper treble and accompaniment in the lower staves.

Third system of the musical score. It includes the dynamic marking *ff* (fortissimo) in the second measure of the second treble staff. The instruction *poco allarg.* (poco allargando) appears in the final measure of the system, indicating a slight slowing down of the tempo.

Fourth system of the musical score, starting at measure 49. The instruction *ff* *maestosamente* is written above the first measure of the second treble staff. The bass staff features a series of half notes with accents, providing a steady accompaniment.

Fifth system of the musical score, starting at measure 50. The instruction *stentando* is written above the first measure of the second treble staff. Measure 50 is marked with a box containing the number 50 and the text *Stretto. (♩ = 144) (Minore.)*. The instruction *il massimo forte* is written above the first measure of the final staff in this system. The music transitions to a more complex, rapid texture in the final staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff below. The grand staff contains complex rhythmic patterns with many beamed notes and slurs. The single bass staff has a few notes with slurs. There are some markings like 'V' and 'a' below the staves.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff below. The grand staff contains complex rhythmic patterns with many beamed notes and slurs. The single bass staff has a few notes with slurs. There are some markings like 'V' and 'a' below the staves.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff below. The grand staff contains complex rhythmic patterns with many beamed notes and slurs. The single bass staff has a few notes with slurs. There are some markings like 'V' and 'a' below the staves.

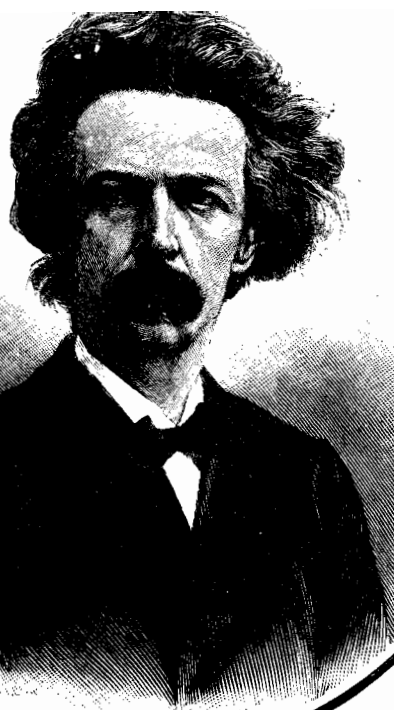
51 Più stretto. ($\text{♩} = 176$)

Fourth system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff below. The grand staff contains complex rhythmic patterns with many beamed notes and slurs. The single bass staff has a few notes with slurs. There are some markings like 'V' and 'a' below the staves.

Quasi Presto.

The musical score is written for piano and bass. It consists of four systems of staves. The piano part is written in treble and bass clefs, while the bass part is written in bass clef. The tempo is marked 'Quasi Presto.' The score features complex rhythmic patterns, including triplets and slurs, and is characterized by a high level of technical difficulty.

The first system shows the piano part with a series of slurs and accents, and the bass part with a steady eighth-note pattern. The second system continues the piano part's complex figures and the bass part's rhythmic accompaniment. The third system features more intricate piano part patterns and a consistent bass accompaniment. The fourth system concludes the piece with a final cadence in both parts.



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